CANADIAN Film Weekly
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Big Post-War Plans for FPCC

Agreement Grows On Conciliation

A favorable attitude towards Canadian conciliation boards, as worked out at the meeting in Toronto between distributors and exhibitors in February, is making itself apparent. The draft has been in the hands of various Dominion exhibitor associations for examination and recommen-

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The Manager-- Who Is He?

The average theatre manager is just another guy, according to a survey by Audience Research, a Gallup concern. Managers, it was shown, are not as well known today as they were three years ago, although the draft and enlistments may have something to do with that. The survey was

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Fitzgibbons, in Annual Report, Discusses Theatre of Tomorrow

"The theatre of tomorrow will feature many new ideas," J. J. Fitzgibbons, president of Famous Players Canadian Corporation, said in the course of his annual report to shareholders last week. "Plans for many radical developments are already off the drawing boards and are ready to go into production when the time comes.

"Tomorrow's theatres, for instance, will feature seats designed for greater comfort and convenience. We've already seen samples of these. The development of electronics will bring many changes. Projectors now using carbons and large lamp houses will get their light source from small tubes.

"Wool, sprayed on the floors, will take the place of carpets and rugs. Air conditioning will be from banks or grids which will replace present air condi-

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Odeon Theatres Win V-Loan Pennants

Reports from Odeon show that theatres in that circuit are whacking out home runs for the Sixth Victory Loan.

The Savoy, Hamilton, Ontario, went 94% over its Fifth Loan purchases and won one of the first V pennants in that city.

Casino, Halifax, won the fourth pennant to be awarded in that city for 100% staff subscriptions, increasing its buying by 59%.

Vancouver district office went 49% over the last Loan.

Capitol, Niagara Falls, grabbed an early pennant.

And they're still rolling in.

Injunction Lost On Hamilton Deal

A motion by Famous Players before Mr. Justice Hogg at Osgoode Hall, Toronto, seeking for an extension of an injunction which restrained Hamilton United Theatres, Limited, from disposing of its assets, was lost last week and the injunction dissolved.

The interim injunction was granted on April 11 by Judge

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Ontario Theatres in Big Paper Collection

The paper drive is still showfine results. Chatham theatres—Centre, Park and Capitol—hauled in 14 tons. In Lindsay the Academy and Kent took in 21 tons and in Peterboro the Capitol, Centre and Regent got 45 tons.

Sixth Loan Drive Keeps Up Pace

Film and theatre men are keeping up the same fast pace for the Sixth Victory Loan and results are beginning to show in the rising purchases.

In Nova Scotia Bob Roddick and Bill Cuzner have lined up one Cabinet Minister, a leading newspaperman and several other outstanding citizens as judges of the scrap book contest. The boys are high in their praises of Maritime showmen for their efforts. Freeman Skinner of the Orpheus, Halifax, showed some enterprise when he dug up a reel of the Halifax explosion in 1917 and gave it modern meaning.

D. B. Mansur, assistant chairman of the National War Finance Committee, was impressed with the motion picture cam-

(Continued on Page 2)

Toronto Film Men Honor Roy Rogers

Roy Rogers, Republic's Western star, in Toronto with a rodeo, was the guest of honor last Thursday at a luncheon in the Royal York Hotel, Toronto. The local film and theatre colony turned out in considerable numbers to greet the likeable fellow who is one of the top B.O. attractions in Canada.

Rogers moved around at a whirlwind pace, visiting veterans' hospitals and helping the Loan.

Returned veterans of this war, bond buyers all, are shown in front of the Midtown Theatre, Toronto, where they were entertained as part of the Victory Loan campaign.

Man From Frisco **is REPUBLIC's great new super de luxe production—a powerful drama made on a vast scale and designed to meet broad public taste and draw popular audiences in large numbers. The stars are Michael O'Shea, Ann Shirley and Gene Lockhart. Book it now through EMPIRE-UNIVERSAL.**

V-Loan Campaign Keeps Up Pace

(Continued from Page 1)

paign so far, expressing the gratitude of his organization and saying that "we know full well that we are receiving assistance from a medium which cannot be purchased at any price other than good will."

In Victoriaville, Quebec, Dick Allaire started the Loan off with ceremonies at his theatre. Dick is chairman for Arthabasca, Victoriaville District.

Tom Daley, wide-awake manager of the Imperial, Toronto, pulled a good stunt that has a man-bites-dog angle. Tom has Columbia's "None Shall Escape" booked in and he figured it was a good subject for Loan tieups. So he got sponsored ads for it from merchants—and one from Columbia! Instead of the exchange selling the exhib, it's the other way around.

Among the liveliest of subchairmen is Walter Helm, Avon, Stratford, Ontario, who fine-combed his territory. Walt is using the "blackout speech" stunt, that of making a one-minute speech in a darkened house. Has great effect.

Walter particularly praises George Jenner of the Capitol, Goderich, Ontario. George, a member of the Huron Committee, uses speakers regularly and has the salesmen meet in the theatre. He writes radio scripts for the Wingham station and does many things besides the ordinary theatre work.

Geneva Theatre, Orillia, Ontario, managed by Les Vicary, was the scene of a great Loan rally for the employees of the Otaco Company. A concert was held.

It is revealed that "The Shining Future" and "The Fifth Christmas," through the use of 140 prints for the first and 50 for the second, has had 1218 dates — the widest distribution ever had in Canada before on any film.

It is reported that exhibitors, in some cases, have not had good co-operation from radio or the newspapers. Instead of waiting for Loan posters from the local committee, the theatre man should use something else or go after them. He must investigate the best mediums of information in his district and get tieups.

Also it isn't enough that the local paper or radio stations keep the folks informed about the Loan. They must be told in as many ways and as often as possible.

Bowmanville Change

Sam Fingold recently acquired the Royal, Bowmanville, Ontario, from Mrs. D. Ross.

Post-War Growth Seen by FPCC

(Continued from Page 1)

tioning ducts. Heating may be through the 'electric blanket' type of heating.

"It won't be necessary to paint murals and other interior decorations. These can be projected on the walls and color changes made to suit the mood of the subject being projected on the screen.

"Present-day complicated wiring circuits will be reduced to a minimum and controlled by beams similar to photo-electric beams. Electric counting devices will exercise a better control on the checking of sales and admissions. Managers and assistant managers will be able to direct their house staffs by the use of the wartime invention, the 'walkie talkie'."

Mr. Fitzgibbons said previously that Famous Players was keeping fully informed about television. "It will be added to our regular motion picture programs when it becomes available," he stated. "Television can only be as successful as its ability to deliver the type of entertainment the public wants."

Lists New Properties

Famous Players, it was revealed, now has an interest in 313 Canadian theatres which provide entertainment for 2,000,000 weekly, having paid out $10,343,158 in taxes and $5,902,357 in salary during the year summarized.

Since the beginning of 1943 the company's most important property acquisitions included:

Palace Theatre building and stores, London, Ontario.

Lyceum Theatre building and stores, Port Arthur, Ontario.

Capitol Theatre property, building and equipment in Galt, Ontario.

Loew's Theatre, with its property, building and equipment in Montreal.

Orpheum, Montreal, where French-language films are being presented.

A site for a new theatre in Peterboro, Ontario, for which building plans are completed.

Strand Theatre building, Vancouver, B.C.

Site for new theatre in King Square, St. John, N.B. (The property is now loaned without charge to the Canadian Army Recreational Services until one year after the war.)

Granada Theatre building and property in Hamilton, Ontario.

Property in downtown Moncton, N.B., for post-war theatre building.

A site in downtown Edmonton.

The Paramount Theatre, St. John's, Newfoundland, is now under construction. The company has acquired the Capitol in the same city.

Several other theatre projects are awaiting removal of restrictions.

Reviews Coming Product

The head of Canada's largest circuit named a number of films that would be available in the future. "These pictures indicate that the public is interested in a wide range of entertainment from the serious drama to lavish musical comedies," said Mr. Fitzgibbons. "There is, too, every indication of a very definite leaning toward pictures with a religious theme. Technicolor is being used in more pictures than ever before and while it increases the costs there is no doubt that it greatly enhances the entertainment value of productions."

He praised Famous Players publicity department, which is headed by James Nairn. Newspapers were classified by him as the best advertising medium and the company's expenditure that way amounted to $1,000,000 during the year.

Mr. Fitzgibbons reviewed the work of the Canadian Motion Picture War Services Committee, praising members of the industry for their support of it. His own company, he announced, had more than 900 employees in the armed services, 33 of whom are either missing, killed or prisoners of war. These were named by him.

Praises Colleagues

The fine report heard by the gathering was due to the work of the executive officers, department heads and supervisors of the company, the president said. He praised Norman Robertson, legal advisor and a member of the board of directors; Senator J. W. deB. Farris and Howard Robinson, also of the board of directors.

Head office men came in for acknowledgment, among them Ben Geldsaler, booking; Pete Brown, supply; R. G. Darby, insurance; Charles Dentlebeck, equipment maintenance; L. G. Geering, auditing; W. Kerr, accounting; J. A. Troyer, statistics, and Jules Wolfe, engineering and construction.

He also paid tribute to such field men as Morris Stein, eastern division supervisor; Larry Bearg and Frank Gow, Vancouver; Ed Zorn, Winnipeg; Frank Kershaw, Alberta and Northwest Territories; Ray Tubman, Ottawa; Dan Krendel, Jack Arthur, Ontario, and Bob Roddick, Maritimes.

"Particular mention must be made of Noel Barrow, Angus McCunn and your vice-president, R. W. Bolstad," he said. They handle partnerships, affiliations and complicated tax problems.

"Looking over the history of this company," Mr. Fitzgibbons concluded, "as we go into the 25th year we cannot help but remark on the farsightedness and sound business of its founders." He pledged the use of Famous Players' facilities for the war effort and for any plan that would help the changeover from war to peace.

Film Weekly

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HYE BOSSIN, Managing Editor

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The Manager-- Who Is He?

(Continued from Page 1)

made in the USA and probably has even greater application in Canada, since we have been at war longer, and National Selective Service applies to theatre help here.

Only 21% knew the name of the manager and 35% could recognize him on the street. Just seven per cent discuss screen attractions with him. One half of the people living in communities under 10,000 in population know the manager's name.

The survey showed that the bank manager is just as well known as the theatre manager, and that the grocer and druggist is known by half the people in the community. The figures were higher in 1941.

This news should deflate some managers who think that they are leading members of the community by virtue of their job. Apparently the manager must be on hand to greet the patrons and take his place in community activities. The old-time manager was almost a character, being famed in his own community.

Kincardine Change

Joe Filardo and Charles Caruso have taken over the Capitol, Kincardine, Ontario, a 428-seater. It's a six-day house formerly operated by Sam Fingold.

Grand Reopened

Grand Theatre, Calgary, reopened recently after being closed for alterations.

PROF. HAGUE
At Seventeen

HAIG & HAIG, those international inspirers of good cheer and quick friendships, are just a couple of funeral-faced reformers alongside of another inseparable twain known as Hague & Cronk—Clair and Ben to you who have shared their robust laughter, sharp wit and deep humanity down through the years.

Both these Pioneers are living histories of the Canadian motion picture industry. Hold! On second thought, that is libel. Most histories are dry, dull and without humor.

Not Clair and Ben. They still have plenty of gas even if their engines and chassis aren't what they used to be. Belonging to a business which "sells" youthful personalities and ideas, they have gone native in that they reflect that aspect of it, being open to the newest physical and mental developments of modern times. They are young men, old style.

You have but to see them together, when the sun is sifting through the window in the late afternoon and the pressure of work has been reduced, to realize what a half-century of friendship means. That relaxed period is the time for recollection. One looks at the other and some half-forgotten incident of yesteryear begins climbing over the wall of Time—an incident which has probably long since become home town and industry lore and legend. As the face of the remembrer lights up, a curious, expectant look captures the countenance of the other. There's a story coming.

When the story is told the other denies, corrects or refuses to confirm it—because it's about him. And said denials, corrections and refusals being punctuated by affectionate insults in phrases as pungent as an old pipe. Then there are those periods of silent conversation that only the oldest of friends experience. Each looks at the other without saying a word.

What follows here is part of the story of two men whose births were practically day-and-date with Mr. Edison's Kinetoscope, a story which each thought would be about the other. Each publicly and privately tried to slant the writer's pen in the direction of the other. But having been comrades since school days, either could no more separate himself from the other in recollection than he could in life. If one gets more space here than the other, it is because that other won the duel.

Let's start with Clair Hague, which is how Ben Cronk wants it. And this means the revelation of an old secret. Hague's Picture Pioneers' biography begins in 1904. The purpose of that later date is to hide what went on in his life earlier. Why? Because that period is one of the most interesting and talked-about in Canadian entertainment history and has long since bored its main character.

What went on before 1904? Be patient and stick around. You'll find out.

Flashbacks

HOW, everyone wants to know, did they get into the business? Like all boys of their age, they were exhibitionists with juvenile devotion to romantic means of expression, fame and livelihood.

Hague had become enchanted with those magazine ads that promised mystic powers via correspondence at so much per lesson. Before long he had four beautifully-engraved diplomas which certified to his powers of hypnotism and mind reading. They even licensed him to teach. With youthful confidence, pride and hastiness he did not examine his ability too closely. Not that it mattered, for he soon found that hypnotizing people and convincing them that they were hypnotized amounted to the same thing from a showman's standpoint.

And Ben Cronk? He never took an art lesson in his life, his natural talent sufficing then as now. He could scribble before he could crawl. As he grew older the scribbling took on better order but it never stopped. Most of his youthful jinks took that form. His ability was soon recognized in school and he was usually called on to draw maps and illustrations on the blackboard. But while the rest of the class pondered assorted subjects Ben filled his note book with drawings of the pin-up girls of those days—full figure and not always meeting the ankle-to-throat dress requirements of the 1890s.

One day Ben was having some trouble with a mathematical problem and the teacher offered to work it out in his pupil's notebook. Before the frightened artist could find an excuse the teacher opened the notebook and came upon Ben's harem. His eyes popped but he said nothing. Ben waited in vain for the axe—or rather the strap—to fall there and then.

He was a wise man, that teacher. Later he told Ben to tell the art room to give him any material he wanted for home and school use. In gratitude Ben got a photograph of the teacher and made a portrait from it. The teacher was tickled and a writeup in the local paper followed. Ben's dad was pleased and encouraged him. Not long after the Brantford Minstrels held their annual show and young Cronk did some fast sketching on the stage.

Masters Hague and Cronk, each having proof of his ability to entertain, decided on professional careers. Also that Brantford was too small to hold them. So they founded their own company, Hague was seventeen and Cronk fifteen years old.

LET us here turn to movie technique and fade in on a street scene in Paris, Ontario, one of a number of hamlets surrounding the key city of Brantford. The camera trucks down a typical main thoroughfare and stops before a long herald tacked up in front of the town auditorium. There are a few curious people reading it and this is the public intelligence being passed on to them:

EMPIRE HYPNOTIC AND VAUDEVILLE COMPANY

Prof. Hague

Great American Boy Hypnotist
The Peer of All Hypnotists.

Places his subjects in a cataleptic anathesia and compels them to do funny and unbelievable acts at his command.

A subject will be put to sleep in a store window at 12.30 on day of show and awakened on the stage at opening of show at night.

SEE

The breaking of a 200 lb. stone on the chest of Gordon Macauley cataleptic subject by a member of the audience with a sledge hammer.

CLAIR HAGUE
Today

See the stone on display at Post Office. See Prof. Hague's sensational mind reading act.

Prof. Hague will drive through the town blindfolded to the Post Office at noon and locate the missing letter and key.

Ben Cronk

CANADA'S WONDER BOY CARTOONIST

In a funny monologue while sketching the profiles of prominent people in a space of time that staggers belief and baffles comprehension.

Beautiful Magic Lantern Pictures of the Holy Land

COLORED PICTURES WITH SONGS

Scenery and Stage Effects by BEN CRONK

Four Instrument Orchestra
—God Save the Queen—
Tonight at 8.30
Admission 25c, Children 10c
COME ONE COME ALL

The herald also listed several other performers hired by Hague and Cronk. The boys soon realized what a believing world we live in. Hague had his hair curled up in the back to meet the public conception of what a native Svengali should look like. The perpetual problem of all stage professors, a clean stiff shirt front every day for the dress suit, didn't bother Hague. Ben trimmed one out of cardboard, drew some studs on it and that was that.

WHILE the Empire company was enlivening life in Western Ontario hamlets, its impresarios strode lustily across the scene, expressing their devilish

(Continued on Page 10)

Tops 'em all!

It's wonderful and it's true... this is Roy's biggest and best adventure-romance! It's got everything... music and laughter, gaiety and girls and excitement galore!

ROY ROGERS
KING OF THE COWBOYS

AND

TRIGGER
SMARTEST HORSE IN THE MOVIES

THE COWBOY and the Senorita

DALE EVANS
MARY LEE
John Hubbard
Guinn "Big Boy" Williams
Fuzzy Knight
BOB NOLAN
AND THE
SONS OF THE PIONEERS

MORE THAN

105,000

PERSONS WERE ATTRACTED TO THE PERSONAL APPEARANCE OF ROY ROGERS AND TRIGGER IN TORONTO

A REPUBLIC PICTURE

Distributed In Canada Through

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THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE OF THE CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 9, No. 19 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Henry Aldrich, Boy Scout

with Jimmy Lydon, John Litel
Paramount 66 Mins.

LATEST ALDRICH PIC CONTAINS MUCH JUVENILE ENTERTAINMENT, PLUS MORAL LESSON FOR KIDS.

"Henry Aldrich, Boy Scout" is an ideal attraction for youngsters. Besides providing the type of entertainment that appeals strongly to kids, the production is morally beneficial to youth still in the formative stage. It is a sugar-coated lesson on the value of fair play and the importance of young ideals. This is a point worth stressing in selling the film to the public in view of the delinquency problem which is such a concern in the nation today. The exhibitor can further advance public interest in the film via tie-ups with Boy Scout groups.

In his latest appearance Henry Aldrich (Jimmy Lydon) is a senior patrol leader in a Boy Scout troop whose ambition is to become a junior assistant scoutmaster so he'll make a hit with a certain young lady (Joan Mortimer). There's a rival in the field (David Holt), a chap who's not above playing dirty to gain the prize. Henry's task is complicated by the fact he has to act as a mentor for a problem child upon whose conversion into an upstanding youth rests a good measure of the town's economic life. You see, the problem child's father (Minor Watson) has promised to establish his new defense plant in Henry's town and make the place his home provided our hero can do something with his son. Hickman gives Lydon no end of trouble with his tricks, but in time he alters his ways and becomes the youngster his pop hoped he would be. The end finds Henry a winner all around.

Hugh Bennett directed the film at a fast clip for Associate Producer Michel Kraike, overlooking no possibility for a laugh. Muriel Roy Bolton did the screen-play from a yarn by Agnes Christine Johnston.

Lydon is the same fumbling, clumsy, doltish Henry that he has always been. His main support comes from Charles Smith, John Litel, Olive Blakeney and Hickman.

CAST: Jimmy Lydon, Charles Smith, John Litel, Olive Blakeney, Joan Mortimer, Minor Watson, Darryl Hickman, David Holt, Richard Haydel.

DIRECTION, All Right. PHOTOGRAPHY, Good.

Jane Eyre

with Orson Welles, Joan Fontaine
20th-Fox 96 Mins.

BRONTE CLASSIC CONVERTED INTO POWERFUL AND ARTISTIC FILM THAT WILL PROVE STRONG ATTRACTION.

The Charlotte Bronte classic has been converted into a highly dramatic film that resorts heavily to theatricalism for the sake of effect. The picture is sombre and brooding—the price it pays for being so faithful to the spirit of the original. There is an inescapable air of doom about this dolorous love tale that is hardly conducive to the happiness of those who view it. Paradoxically, this very fact is evidence of the fine job 20th-Fox has done in putting the Bronte book on the screen.

There is hardly a light moment to relieve the heaviness of the story and the love element is very much subdued. These, however, are not faults; rather are they of the very essence of the theme. Those who don't mind taking a brief respite from laughter and gaiety, those who are willing to break momentarily with the modern concept of romance will be well rewarded for their sacrifice, for this is an overwhelmingly powerful film, an artistic triumph, a production of high distinction. The support of those acquainted with the novel is incontestable. The fame of the book will guarantee the boxoffice success of the film version.

The William Goetz production relates the frustrated life of Jane from the time she is hustled off to the orphan asylum run by the soulless Brocklehurst (Henry Daniell) to the moment when she faces the future with a promise of happiness as the bride of Edward Rochester, into whose embittered life she brings a ray of sweetness while serving as his child's governess. The mystery of Rochester's mad wife has been treated with strong suspense.

Joan Fontaine is properly sensitive and subdued as Jane Eyre. Orson Welles is Rochester to the life, although he is rather stagey in the part.

CAST: Orson Welles, Joan Fontaine, Margaret O'Brien, Peggy Ann Garner, John Sutton, Sara Allgood, Henry Daniell, Agnes Moorehead, Aubrey Mather, Edith Barrett, Barbara Everest, Hillary Brooke, Ethel Griffies, Mae Marsh, Eily Malyon, Mary Forbes, Thomas Louden, Ivan Simpson, John Abbott, Ronald Harris, Charles Irwin.

DIRECTION, Good. PHOTOGRAPHY, Fine.

Rationing

with Wallace Beery, Marjorie Main
M-G-M 93 Mins.

TOPICAL COMEDY, TRYING HARD FOR LAUGHS, IS ACCEPTABLE ENTERTAINMENT FOR BEERY FANS.

The subject of rationing serves the purpose of comedy in the latest Wallace Beery film. Generally speaking, it can't be said that the production is any too successful in extracting laughs from its material. Beery admirers are not likely to find much to criticize. Those not especially drawn by Beery type of comic antics are apt to regard the humor as rather labored and obvious. The main trouble with the film is that it reaches in too many directions in its efforts to hold the interest or produce a laugh.

The film again unites Beery and Marjorie Main. Once more the two put on a show of amiable spatting, much of it no doubt a lot of good-natured fun for Beery's fans. Beery is the owner of a general store bewildered by the maze of rationing rules and regulations. Miss Main is the town's rationing board as well as postmistress. Instead of helping Beery with his rationing problems, Miss Main only adds to his woes out of feminine spite. Beery turns the tables when he succeeds her as rationing head. Melodrama enters the story when Beery goes after a black market gang from which his business partner has been buying meat. Beery busts up the gang and clears himself of complicity in its activities. At the wind-up Beery and Miss Main are on the verge of matrimony.

Produced by Orville O. Dull, the film is kept moving at a lively pace by Director Willis Goldbeck. William R. Lipman, Grant Garrett and Harry Ruskin, who collaborated on the screen-play, try at times too hard to gain laughs.

Beery gives his usual broad performance. Miss Main matches him in gusto. Dorothy Morris, as Miss Main's daughter, and Tommy Batten, as Beery's adopted son, carry the romantic burden without too much faltering. Some others involved are Donald Meek, Howard Freeman, Connie Gilchrist, Gloria Dickinson, Henry O'Neill.

CAST: Wallace Beery, Marjorie Main, Donald Meek, Dorothy Morris, Howard Freeman, Connie Gilchrist, Tommy Batten, Gloria Dickson, Henry O'Neill, Richard Hall, Charles Halton, Morris Ankrum, Carol Ann Beery, Douglas Fowley, Chester Clute.

DIRECTION, So-So. PHOTOGRAPHY, Good.

M't'l Overcrowding Charges Dismissed

Charges against the Loew's, Chateau and Electra theatres, Montreal, for overcrowding were dismissed last week in Montreal Police Court by Judge Rene Theberge. The court found that Provincial Inspection Department had not proven that the law was violated.

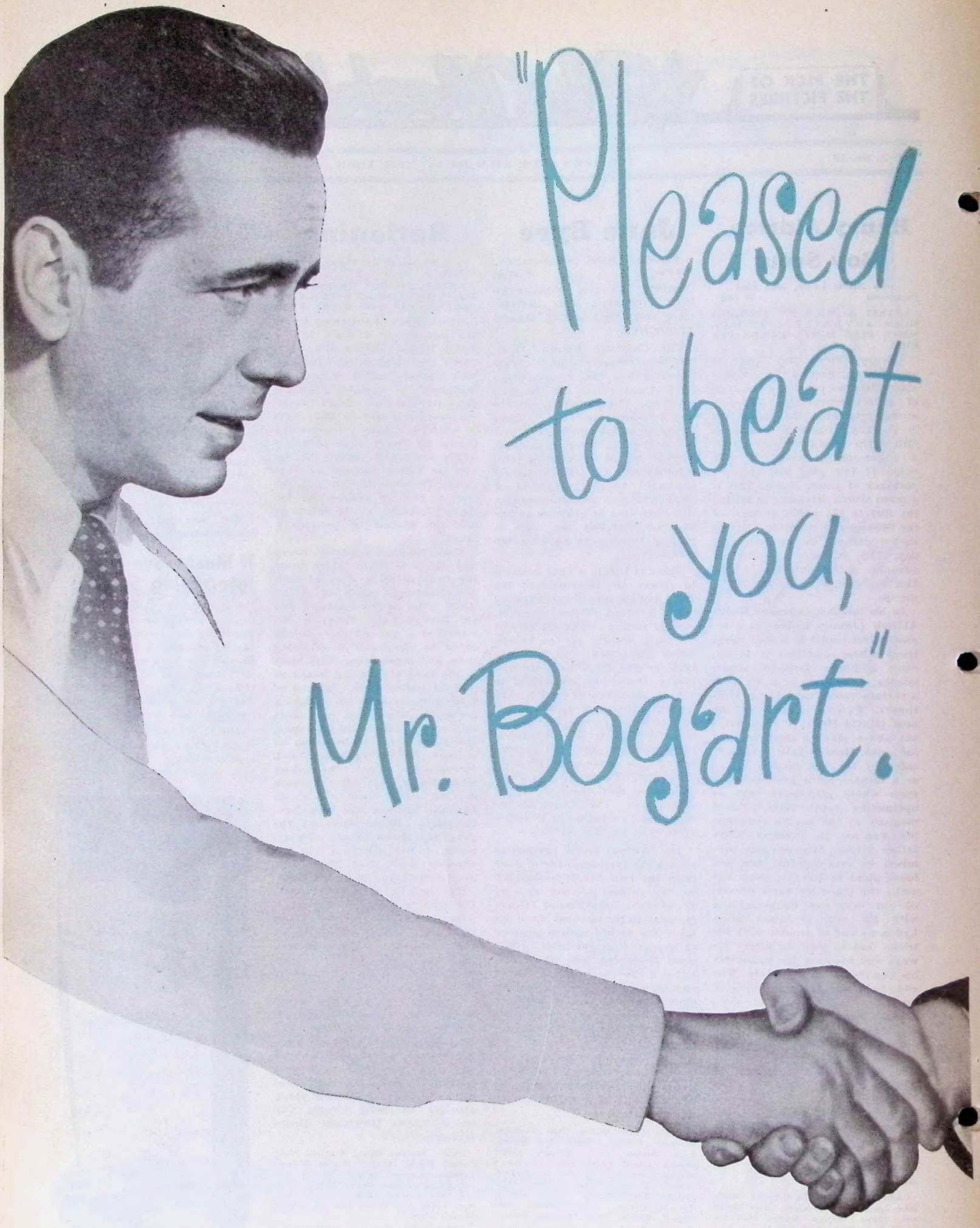
It was the position of Judge Theberge that Provincial safety regulations differ in application between theatres presenting vaudeville, opera or drama and those showing movies. The prosecution failed to prove that the standees were attending vaudeville or movies.

The case had been going on for a considerable period of time.

It Must Have Been an Interesting Session

Col. John A. Cooper, who recently retired as head of the Canadian distributors, was seen having lunch with John Grierson, boss of the National Film Board, in Toronto the other day. Col. Cooper is now concerning himself with 16 mm. films and the Musical Protective Association.

The two old warriors were indulging in some vigorous noodle-nodding. Wish we could have picked up the key words.


"Pleased
to beat
you,
Mr. Bogart."

The Star,
the Producer,
the Director
and most of the
"Casablanca" Cast
are together and
beating "Casablanca"
now in

PASSAGE TO MARSEILLE

Warner, Warner Everywhere!

JACK L. WARNER, *Executive Producer*

HUMPHREY BOGART in 'PASSAGE TO MARSEILLE' · CLAUDE RAINS · MICHELE MORGAN · PHILIP DORN · SYDNEY GREENSTREET · HELMUT DANTINE · PETER LORRE · GEO. TOBIAS

A HAL B. WALLIS Prod'n Screen Play by Casey Robinson & Jack Moffitt · From a Novel by Chas. Nordhoff & James Norman Hall · Music by Max Steiner Directed by MICHAEL CURTIZ

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And Soon

The Minstrel Man
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He Came Thisaway

Anyone who brushes up against Republic's Roy Rogers can see right off that he specializes in beef, not ham. No more likeable a fellow has hit these parts in a long time than the BO's best friend.

Toronto film folk gathered round Rogers for lunch one afternoon last week. On being introduced he told them that "We have the easiest job in the motion picture business. We only have to make the pictures. You fellows have to tell all the lies about them." He told a couple of very funny stories, got photo'd with different groups and hit the trail for Christie Street Hospital, where he sang himself hoarse for the wounded.

Roy's fellow-citizen of the Western world, our own Charlie Mavety, beamed with pride at his pal's obvious popularity. Sighting Charlie nearby, between mouthfuls of the Royal York's roast beef Roy tossed the battlecry of the boots-and-saddles boys at him: "Which way did they go?" To which Charlie responded with the correct password: "Thataway!"

Rogers, who must wear cowboy costume for 24 hours a day if he stays up that long, doesn't kid anybody—not even himself. He'll kid his own routine, which shows that he doesn't take himself too seriously. In fact, he is too honest for our good, having told some movie scribe he has three horses named "Trigger."

During the week Rogers, appearing with a rodeo, drew more than 100,000 people into the Maple Leaf Gardens. That is, he seemed to be the main reason for their coming. They liked the show too.

Rogers, incidentally, is a dead shot with a sling shot. Archie Laurie, with uncommon faith, let him shoot the light off his cigar at 20 paces.

What surprised local film folk was Rogers' female following. Girls even haunted the door of the luncheon room waiting to get his autograph. Come to think of it, Republic ought to make a picture of him called "Cover Boy." He's captured more magazine covers than bad hombres in the last year—and that's plenty.

He's one fellow that can come this way in person as well as in pictures at any time.

* * *

Jocularly, I Hope

Ernie Rawley's Royal Alexandra Theatre played Guy Kibbee in "The Old Soak" last week. Rawley called Oswald Purkis, the silk screen man, about some paper.

"I want some advertising for "The Old Soak," Ernie told Oswald.

"You don't need any," said Oswald.

"Why?" asked Ernie.

"Just stand out in front," answered Oswald.

There isn't anything to read between the lines. Just an exchange between a couple of friendly reprobates.

* * *

Psycho-Analytic Review

This rounder had occasion to take in the Toronto concert of Oscar Levant, the sharp-witted ivory pounder of "Information Please" and infrequent movies, the latest of the latter being Warners forthcoming "Rhapsody in Blue."

Hector Charlesworth's press review of the event made interesting reading. Wrote he:

"In preliminary persiflage he said he was not sufficiently gifted as a speaker to give a lecture; or a good enough pianist to give a piano recital. So his manager had conceived the happy idea of his giving two inferior entertainments for the price of one. But nobody was fooled about his artistry after he had played the Bach Partita in B flat. His touch was so beautiful, and his execution so clean and finished that the rendering flowed like a crystal clear stream. The manner in which he etched the melodic line was brilliant, and the whole rendering was flawless. Perhaps what is sometimes whispered of him is true: that he suffers from an inferiority complex. He knows he is a good pianist, but his playing is never quite good enough to suit himself. So he takes refuge in jibes at himself and others."

Levant, whose performance was a kind of wisecrackpotpourri, seemed pretty scared for a fellow with so much scornful wit. But he proved to be a very friendly guy.

Agreement Grows On Conciliation

(Continued from Page 1)

dations.

A meeting of the Quebec Allied Theatrical Industries went on record recently in favor of the principle of conciliation and referred the draft to its executive board for study. Archie Mason, chairman of the National Council of Independents and one of those responsible for the draft, was present at the meeting.

Ontario associations, such as the Motion Picture Theatre Association of Ontario and the Independent Theatre Owners' Association, are providing general support for the plan.

The Maritimes has operated under a conciliation setup in the past and is ready to try it again.

A slight snag has developed in the West. The Saskatchewan Motion Picture Exhibitors Association has expressed the opinion that a conciliation board for the province, which is divided between the Winnipeg and Alberta distribution territories, should be located in Saskatchewan for transportation reasons. The plan calls for conciliation boards in each distribution territory.

There is some confusion among exhibitors about the plan, which a number think covers arbitration as well as conciliation. The plan means conciliation only, since that and arbitration are different matters. Those who hold this misconception would be well advised to read page 19 of the Canadian Film Weekly of Mar. 15, 1944, in which Ed Kuykendall explains the difference.

21st in Brampton

Capitol Theatre, Brampton, Ontario, is celebrating its 21st anniversary.

Berkley, Rossen Quit

Busby Berkley and Robert Rossen, directors, asked and got their releases from Warners.

Injunction Lost On Hamilton Deal

(Continued from Page 1)

Barlow on application by Famous Players following the sale of the assets of Hamilton United Theatres, Limited, to Theatre Properties (Hamilton) Limited, of which Paul Nathanson is president.

It was the contention of Famous Players that certain of the provisions of the Ontario Companies' Act were not complied with at a meeting of the shareholders of Hamilton United at which the sale was approved, thus rendering it void.

The theatres involved are the Palace and the Capitol, Hamilton, Ontario, operated by Odeon Theatres of Canada.

Republic's 'The Fighting Seabees' Is Action and Romance on a Lavish Scale

REPUBLIC took the elastic off the bankroll to put this one before the cameras and the public, a film that has rolled up big grosses on the other side of the line.

Thrills, excitement and action are heaped on in big doses and made easy to take by a strong dash of romance.

The cast is worthy of the production. John Wayne, Susan Hayward and Dennis O'Keefe divide the romance among them, and William Frawley, Leonid Kinsky, J. M. Kerrigan, Grant Withers, Duncan Renaldo are among those who play feature roles. A cast of thousands backs up their efforts.

The story is of the American engineers in the Pacific, with Miss Hayward there as a press correspondent.

humor, ignorant of their ignorance, giving vent to exuberant youth, planning big plans and sharing the escapades that have been retold a thousand times. One happening is still a favorite story of Brantford.

Hague and Cronk were some shakes with the girls, being actors and slickers. One girl among the many stage-struck ones who used to haunt their rehearsal hall, an employee of a store, had been caught filching some stock. The chief of police, no doubt influenced by Sherlock Holmes, reasoned that the girl was motivated by the Svengalic influence of Prof. Hague.

The Prof., in denying it, looked the chief straight in the eye. The chief hurriedly covered his eyes with his hands, exclaiming "Don't look at me that way!" It came to nothing but led to something.

In the course of his questioning the chief found himself being sassed by Ben Cronk, who resented the reflection on his partner. The chief clipped him on the ear. Ben swore revenge.

A few days later Ben and some friends found one of those outdoor plumbing edifices that fitted in with their plans, being strategically located near a street used frequently by the chief. They removed the upper part of the chicksalesroom, then stretched some branches across the opening. This was covered with leaves to form a blanket, then earth was placed on it until it was indistinguishable from the solid ground around it. A perfect trap.

Sure enough, the chief came along. The boys began pelting him with chestnuts. He gave chase. They led him right in the path of the trap. In he went—up to his waist—and an angry man was he!

So Ben had his revenge. It was the laugh of the countryside for years. But that wasn't the end of it. Some years ago Ben returned to Brantford for Old Home Week. There he met the chief, now retired, who praised him for having made good in the big city. But there was something else on his mind.

"I must find this out before I die," he said to Ben. "Who was it who played that dastardly trick on me the time I went in up to my waist?"

"How should I know?" Ben answered. "And if I did know, I wouldn't tell you. You're just mean enough to reopen the case!"

Then there was the time the boys opened their first rehearsal hall in premises rented from the mayor, a famed lawyer in those parts. It was cold and there was no fuel. Against one wall was a large library of yellow-covered books. The boys tossed one in the stove every little while during their occupation of the premises.

Flashbacks

(Continued from Page 3)

When the mayor came to look at his library, it was revealed that they had burned up a collection of law books worth thousands of dollars!

"My dad nearly went broke getting me out of that one," said Ben.

DID Clair really hypnotize them? "Well . . .," he started to answer. But the answer somehow drifted into incoherent mumbles and meaningless gestures. How about breaking that 200 lb. stone on cataleptic subject Gordon Macauley? "Well, the stone was kind of soft but it was a real stone. It took a couple of good swats to break it." How about Mr. Macauley's catalepsis? Again that uncommunicative routine of mumbles and gestures. (It may be a coincidence but Mr. Macauley was listed on the herald as stage manager.) A handy helper was Gordon, now electrician at MacKinnon Industries, and a good performer.

"There was one fellow I wanted but never got," mused Clair regretfully. "He was a guy you could stick a pin into any place and he wouldn't feel any pain. What a hypnotic subject he would have made!"

That ended our prying. Did Houdini tell? Did Thurston tell? Does Dante tell? Then why should Hague?

He did reveal certain things. They can't be told here. Clair may respond to some youthful urge and want to hit the road again some day. Who knows?

Clair Hague and Ben Cronk, taken in 1930, when they teamed up again to run the Shrine Midway during Mystic Shrine convention in Toronto. Observe that when they get together the same roguish look comes out.

IN THE middle of 1901 Hague and Cronk joined the medicine show of Dr. Leslie R. Lee, playing market squares and fall fairs. They couldn't get away from projection machines, even if the one Dr. Lee had double-featured tapeworms and gallstones. Then Clair and Ben separated.

Hague went on with different types of carnivals and shows. By now one of his tasks was handling projection machines which unreeled Lubin and other early product that ran for a few minutes. In 1904 he joined the Fontaine-Manley Carnival Company, which toured the USA. It was with that company that he met Charlie Stephenson, now in charge of advertising for Twentieth Century Theatres. Charlie was the barker and comedian of a kickshow called "Texas Maidens."

This was known as working with the "Black Tops," the term arising from the fact that the canvas was black to aid illusion.

In 1906 Hague was with the E. R. Benjamin outfit, which joined the 22-car Patterson shows, he working also as an electrician. It was his habit to spend the winter in Brantford but in 1907 he partnered with a Unicycle rider and they went on to New Orleans for the Mardi Gras and did not reach the home town until 1908.

Benjamin, when Clair left at the end of the season, suggested that the latter take along the movie machines and open a theatre in Brantford if he could find a vacant store. But when Clair got home he found that some newcomers named Allen from Bradford, Pennsylvania, had been operating the Theatorium, a movie house, for some time. This seeming setback, time proved, was what directed Hague's career.

These Allens also operated a film exchange, through which they sub-rented Miles Brothers product. Having been anticipated, Hague did the next best thing—he joined the Allens in distribution.

In 1909 Hague left the Allens and joined the Kline Optical Company, Toronto, who distributed Essanay, Selig, Biograph, Nestor and other product. The Allens, who had moved to Calgary, decided to reopen in the east and Clair joined them as manager of their Canadian Film Company.

When Carl Laemmle's Universal Film Manufacturing Company acquired the Canadian Film Company in 1912, Hague remained as eastern. Canadian manager, a while later becoming general manager of what had become the Canadian Universal Film Company. In 1937 the Universal franchise went to the Nathanson interests, being incorporated in Empire-Universal, and Clair went with it as Universal's Canadian representative.

Clair Hague, who has been president of the Canadian Picture Pioneers every year but one since its inception, has always been busy in several directions. He was one of the charter members of the Elks of Canada. Masonic activities have occupied him a great deal in the past. He is a charter member of John Ross Robertson Lodge, Beaches, Toronto; a member of the Knights Templars; Occident Blue Lodge; Rameses Shrine, he being the youngest member when he joined 37 years ago; and the Royal Order of Jesters, a select group of Shriners. He is an honorary life member of the projectionists' union, having been presented with a specially-minted coin after 30 years with them.

The Hague children are a lively bunch. Arnold is a cameraman with Associated Screen News; Ray is manager of the Toronto branch of Sovereign Films and Irma has been with Empire-Universal for a number of years. Clair is especially fond of his daughters, the younger one, Natalie, being at Havergal. He takes great pride in Gwendolyn, a promising operatic singer now studying in New York. She has won four gold medals and two scholarships.

Clair and Mrs. Hague live in a large lodge two miles out of Weston, where they grow fruit. There are 500 trees on the place.

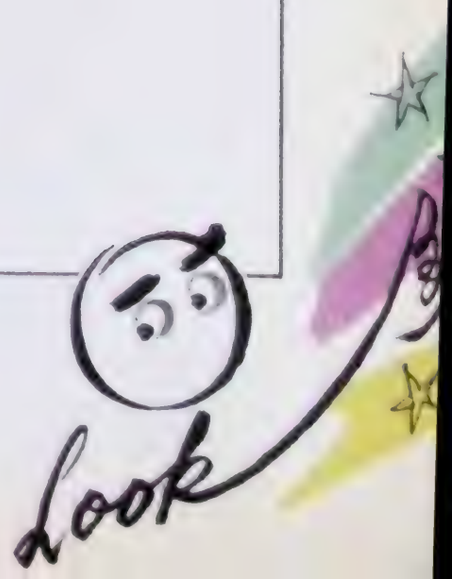
Conversation with him yields many interesting facts about

(Continued on Page 15)

SHOW BUSINESS

is great,

thank you!



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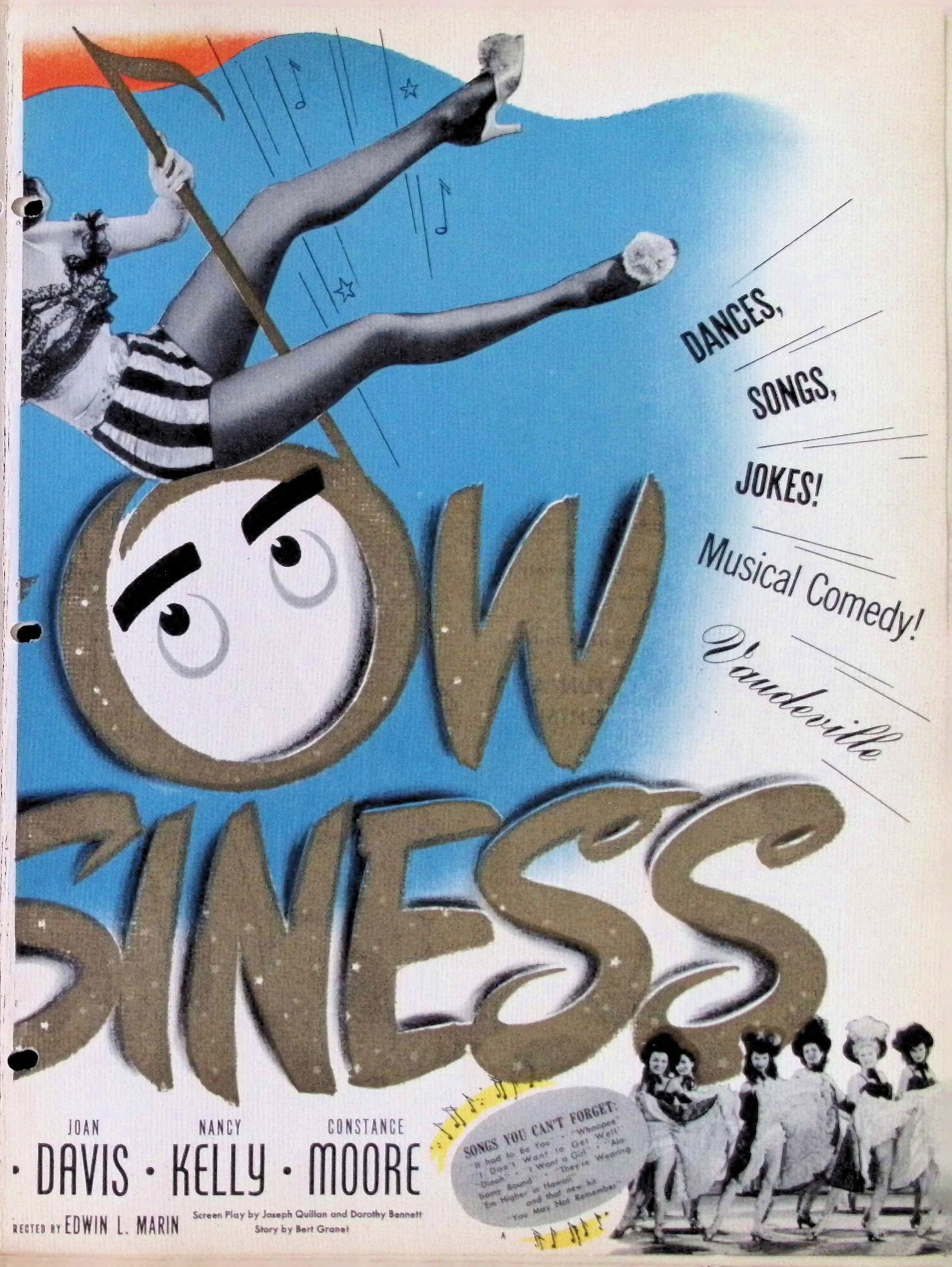
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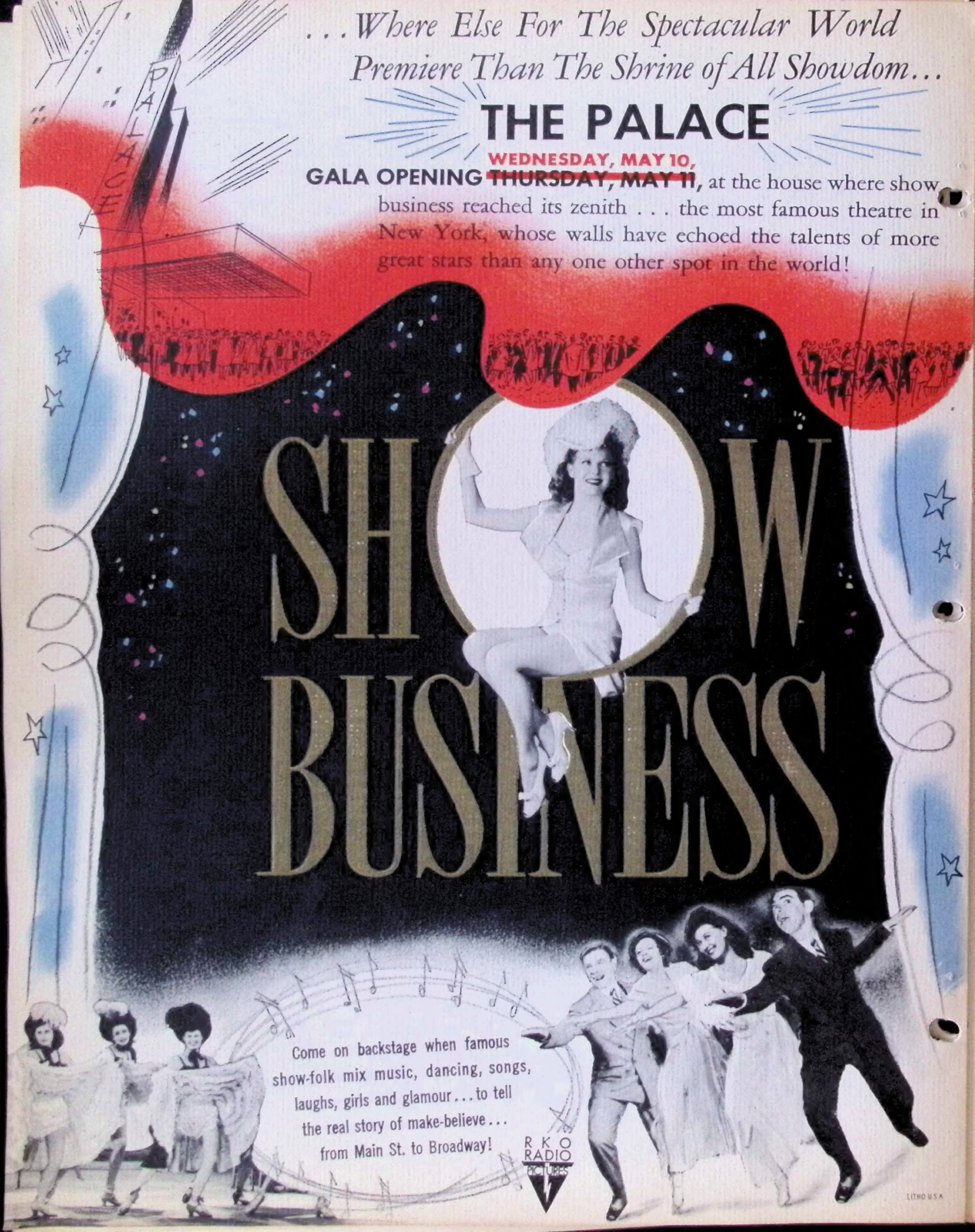

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H. Reid was elected a director of Dominion Sound Equipments Limited, at their annual meeting in Montreal.

"Harry" Reid was recently appointed District Manager of Northern Electric Co. Ltd., at Winnipeg, in the place of W. T. Hunt who retired on leave of absence prior to pension with 31 years' service with the Company.

Mr. Reid was born in Scotland in 1898; came to Canada at the age of fourteen and continued his studies at Winnipeg Collegiate. In World War I he served in the Royal Flying Corps; joined the Northern Electric in Regina in 1927 and has since held various important sales positions in the Winnipeg district organization of that Company. In coming to the Board of Dominion Sound Equipments Limited, he will be among associates with whose business he has been closely connected for a number of years, through his wide contacts with electrical contractors, architects and acoustic engineers, and is personally known by Motion Picture exhibitors of the Mid-West.

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Flashbacks

(Continued from Page 10)

other days — how, in the hot South, film had to be buried in the ground overnight to keep it from drying up; how one-reel of a three-reeler was presented every two days at five cents, starting the serial idea, and how the entire film was shown the next week.

Many's the time Clair ran "The Great Train Robbery." It was 1903 when that first film with a story was made, not so very long ago as life's span is measured but almost a lifetime in the motion picture business. Men who ran "The Great Train Robbery" in this business leave you with the same feeling a historian would get if he chanced on a shipmate of Jacques Cartier.

One mishap of other days still brings regret to Clair and all who are interested in early records. When he moved his folks from Brantford to Toronto years ago his invaluable scrap books were lost in transit.

But don't get the idea from all this that he is a greybeard. He's just as dapper as he ever was and still in action. He's been with one company, Universal, since 1912.

That's loyalty for you. But that's just another name for Clair Hague.

BEN CRONK, when he and Clair separated, joined the Sells-Floto Circus, working in various capacities, not the least of which was painting those arty scrolls that adorn the sides of circus wagons. He travelled throughout the USA and Canada with the circus until 1907, when he returned home to Brantford on sick leave.

He joined the Allens there as a projectionist and later he and his dad bought one of their theatres. When the Allens decided to pull up stakes and locate in Calgary, Ben went along. That was in 1910 and Ben remained in the stampede city until 1919, returning to Toronto as general manager of what had become Canada's largest circuit.

In 1924 Ben returned to his first love, entering the commercial advertising business for himself. Six years later he took over Famous Players advertising display department, which he acquired as his own in 1940, operating it until labor and material problems made it a business headache. In October, 1942, Ben joined United Artists as its Canadian promotion chief, a move that made countless exhibitors happy in the knowledge that they would be seeing him from time to time. That's where you find Ben today.

When war came Ben tried to enlist for active service but was thumbed out. He decided that it wouldn't be much of a war if the Cronks didn't think enough of its cause to support it. The Cronks did, so Ben joined the reserves of the Irish Regiment and his two sons enlisted, one in the navy and the other in the air force. You ought to see Ben togged out in his Irish uniform. He makes a fine soldier.

THE motion picture is the mirror of life and there is little that Ben Cronk doesn't know about both. Life is full of unexplainable things that seem to have their origin elsewhere. Ben's sailor son, on picking a book out of the ship's library, was startled and elated to find a familiar name on the flyleaf—"Ben Cronk." Ben had answered the request for books for the services and this one had reached out and established a concrete link with his distant son.

On November 11, 1920, Mayor Thomas Church of Toronto unveiled a memorial fountain at the Parkdale Theatre in honor of the men of the Allen organization who had given their lives in the first World War. Ben Cronk, as general manager, introduced the mayor. These were the sentiments expressed by Ben to the gathering:

"Friends, fellow-citizens, prosperous Canadians: The boys who did so much to make you so are no more. They gave all to that country whose beloved name filled their hearts as it does ours. Those whose memory we are commemorating today can do no more for us, nor we for them but to cherish their memory and glory in their deeds. The very breath of God shall bless them in the shaded fields of Peace, where sleep our dead."

Prophetic words. In August, 1943, in his 22nd year, Pilot Officer George Edward (Ted) Cronk, beloved son of Ben and Mrs. Cronk, was officially listed as "Killed in Action."

BEN CRONK is an ornament of the Canadian motion picture industry. This affection for him reaches into the heart of Hollywood. From there, on occasion, he has received gifts from Charlie Chaplin, Mary Pickford, Jimmy Cagney and others.

To conclude—as Wilkie Collins once wrote, "Of all the wonderful faculties that tell us we are immortal, which speaks the sublime truth more eloquently than memory?"

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